



THE ART INSTITUTE OF CHICAGO QUARTERLY
VOLUME LI NUMBER 4

THREE NEW PICASSOS FOR THE ART INSTITUTE

At this time, when the Art Institute's East Wing galleries are filled with borrowed examples of Picasso's astonishing inventiveness, the recent gifts to the permanent collections of three typical—if anything Picasso does can be typical—works can be seen in happy juxtaposition with the styles and changes of sixty years of his work. The Reader is included in the Picasso Exhibition and illustrated in the catalogue on page 105; the bronze, Bouquet, appears in the show in another casting; and The Red Armchair is hanging at the head of the main staircase.



Picasso, Pablo, The Reader, 1953. Oil on panel, 34¼ x 28½". Gift of Mr. and Mrs. Arnold H. Maremont through the Kate Maremont Foundation. Illustrated on the left.

This composition, with its bold areas of light and dark, belongs to the painter's recent period of domestic felicity. During this time he made a series of paintings for which his two children and their young mother were repeatedly used as models. In the exhibition there are several examples of this theme which have been lent by Picasso himself. The Reader, with its vigorous design and heavy Spanish colors, is like the earlier Red Armchair in its presentation on one plane of many aspects of a single figure.

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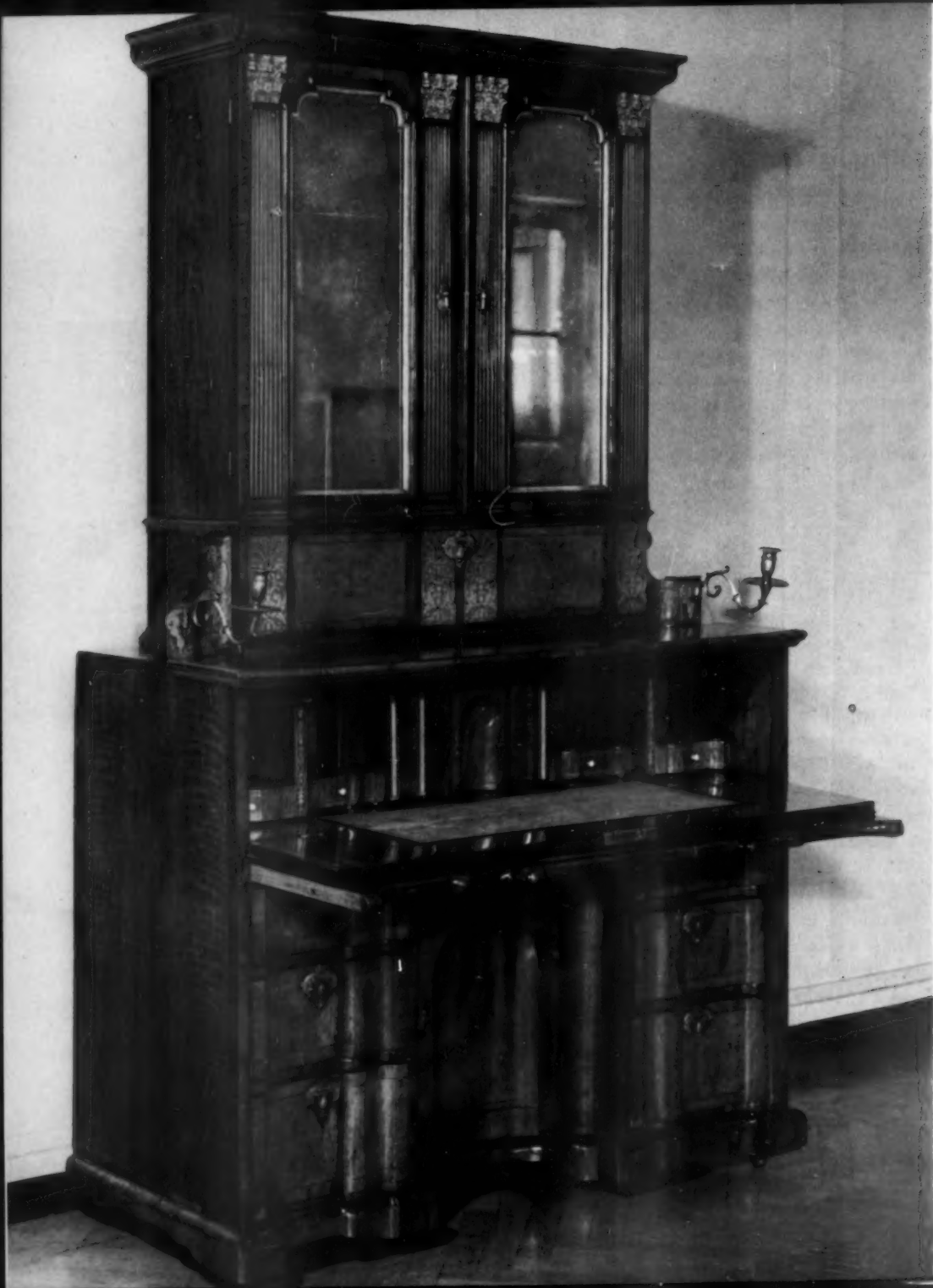
Picasso, Pablo, The Red Armchair, 1931. Oil on panel, 51½ x 39". Gift of Mr. and Mrs. Daniel Saidenberg. Illustrated on the cover.

This painting holds an important place in the series of variations on the theme of the *Seated Woman*, which Picasso began in the late 1920's. The initial composition of 1927 (Mr. and Mrs. James Thrall Soby collection, illustrated on page 64 of the catalogue to the current exhibition) is transformed here into a more elaborate calligraphic design. Though very graphic, with its arabesques of curves and flat areas of color, it still retains the strong monumentality with which the artist's work of this period is imbued.

Picasso, Pablo, Bouquet, 1953. Bronze, 27½" high. Gift of Mr. and Mrs. Victor K. Zurcher.

The second of a series of six bronze casts, of which one other is in America; the other four are in European museums and private collections. As if to prove his mastery over nature and materials, Picasso has sometimes used realistic leaves or twigs in the composition of his sculpture. In this still life, the flowers, which might be improbable from any other hand, are barely abstracted and seem alive with vigorous growth. Another *Bouquet* in the exhibition (page 101 in the catalogue) is much more stylized with the flowers in bud incised on a clump of bronze.





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Illustrated on the opposite page and described below is Mr. Robert Allerton's recent important gift to the Department of Decorative Arts: A Cabinet-top Desk of walnut veneer with holly marquetry ornament on pine structure, English or Irish, about 1710. Height 44½"; width 36"; depth 13".

Acc. no. 57.200

The normal goal of every art museum collection is to illustrate the main stages in the development of any significant field of expression with typical examples of the highest obtainable quality and vitality. Occasionally, however, an object of pre-eminent quality appears which, although so-to-speak off-center, adds zest and sparkle to the collection by its very variation from the norm. Such an exception is the early eighteenth century cabinet-top desk which is the latest of Mr. Robert Allerton's many benefactions to the Decorative Arts collections.

The piece consists of two sections, one above the other. The upper is a bookcase or document cupboard enclosed by two beveled "looking glass" doors flanked by parcel gilded fluted pilasters with gilded Corinthian capitals. This is crowned by a boldly profiled cornice and rests on a pedestal base enclosing a drawer. The dies on the drawer front below the pilasters are decorated with arabesques of holly or box set into the veneer of figured walnut. The lower section is in the form of a knee-hole writing table, the upper portion of which is a desk drawer with a fall front backed by an unusually rich series of pigeon holes. In both plan and elevation this range of pigeon holes follows, or rather elaborates, the design of the knee-hole cabinet below with its central niche and the exceptional cyma-shaped blocking of the flanking drawer fronts. A separate writing slide below the desk drawer is used as a support for the fall front when in use.

The most unusual feature of the piece is, however, the bold setback of the upper portion laterally as well as frontally. This treatment is extremely rare in English design, though it appears in two other known pieces of the same type and probably by the same maker. One of these is in the Victoria and Albert Museum, and the other is in private hands. This relationship of upper and lower sections occurs frequently in French and Italian cabinets a

deux corps of the sixteenth and early seventeenth centuries. This suggests that the maker was either trained on the Continent or strongly influenced by its traditions. While such Continental connections were not unusual during the early years of the eighteenth century, when many Low Country and French Huguenot craftsmen found security in the British Isles, they seldom resulted in such striking departures from convention. The possibility of an Irish origin, where there seems to have been a greater receptivity to such Baroque ideas, cannot, therefore, be dismissed as unreasonable.

In spite of the bi-partite design, the piece retains a strong unity of form mainly through the subtle inter-relation of proportions between the two sections. Though this harmony is felt immediately, the precise relationships are evident only on careful study. Direct visual connection between the two parts is, of course, given by the interesting and functional candle brackets and their demountable supports, which are unfortunately missing in the Victoria and Albert example.

The quality of the piece is exceptional throughout. The walnut veneer with which the pine carcass is covered is carefully matched and selected for grain and color, enriched by cross-banding separated by strips of holly and ebony. Further play is given by the accents of marquetry arabesque used sparingly and effectively where the two sections meet and repeated in slender panels between the pigeon holes of the desk section. In addition to its own variegated mass, the plastic quality of the piece is enhanced by the rich curvilinear blocking of the lower section which, while closely related to contemporary Continental forms, is almost unknown in English practice. This exceptional piece is now on exhibition in Gallery M-6 pending a more permanent installation.

MEYRIC R. ROGERS



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ANIMAL SCULPTURE IN PRE-COLUMBIAN ART

The exhibition of animal sculpture, continuing through February 2 in Galleries L4 and L4 A, reveals the intimacy and kinship that the early craftsmen of Pre-Columbian America felt for their animal brothers. In clay, stone and metal, these representations were made to be used in complex rituals to protect their livelihood, or to place in the grave to insure their safety in the other world.

The use of animal symbolism was universal in

ancient Central and South America; the animals represented here had religious or totemic significance. Whatever their special meaning, the works in this exhibition are triumphs of the unknown craftsmen who gave such spirited particularity to the animals familiar to them.

The exhibition includes not only examples from the museum's own growing collection of primitive arts; some of the finest pieces have been lent



1. Seated doe holding her two fawns. Hollow ceramic vessel with stirrup spout handle, height 11 inches. Mochica culture, northern Peru, about A.D. 400. Gift of Mr. Nathan Cummings

2. Techichi dog. Hollow ceramic vessel, 10 inches high. Colima culture, western Mexico, about A.D. 900. From the collection of Mr. and Mrs. James W. Alsdorf

3. Puma head. Fragment of a hollow ceramic stirrup spout vessel, 4½ inches high. Mochica culture. Chicago Art Institute, purchased through the Lucy Maud Buckingham Fund from the Eduard R. Gaffron collection

4. Puma throne from Monabí, 17 inches high, A.D. 600-800. From the collection of Mr. and Mrs. Raymond Wielgus

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by Chicago collectors, who are assembling such conspicuous collections of Pre-Columbian art. A handbook has been published in conjunction with the exhibition, *Animal Sculpture in Pre-Columbian Art*. The book contains a large number of reproductions, many of them illustrations of objects never before published. The text is by Alan R. Sawyer and the volume is handsomely designed by Everett McNear.



Opposite: Gossaert, Jan, called Mabuse. Flemish, about 1478-1535. Madonna and Child. Oil on panel, 21 x 15 1/4". Charles H. and Mary F. S. Worcester Collection.

Mabuse shows the Madonna against a halo of golden rays shimmering in the delicate hues of the sky. Light and shade are used to model the face of the Madonna and the Christ Child, as if the light were playing over the surface of a piece of sculpture. The present painting, the first purchase for the Worcester Collection, is one of the early representations of a long series of Madonnas by Mabuse, and may be dated about 1520.

EVERYMAN AT THE GOODMAN THEATRE

After saluting the great American playwright Eugene O'Neill in its opening presentation, the Goodman Theatre's second production, opening December 6, will be a new adaptation by John Reich of Hugo von Hofmannsthal's *Everyman*. This is the version made famous by Max Reinhardt at the Salzburg Festival, where it has been performed every year since 1921, with the sole exception of 1944.

Mr. Reich, the head of the Goodman Theatre, has based his English rendition on a text which the poet first wrote in 1911 and then revised for the first Salzburg Festival. The production at the Goodman, as directed by Mr. Reich, will not be an imitation of Max Reinhardt's staging in Salzburg's Cathedral Square. It will be, instead, an attempt to interpret the text in the spirit of the fifteenth and with the understanding of the twentieth century. The style of presentation will be related to medieval objects in the collections of the Art Institute and the resources of the Department of Prints and Drawings and the Ryerson Library will assure style and authenticity.

Hugo von Hofmannsthal, using fewer than a hundred lines from the old English morality play, turned that versified sermon into a moving theatrical experience, with the help of music, dance and some comedy. The story of the text and adaptation has been told by Hugo von Hofmannsthal himself in a brief preface to the work, which appears here in Mr. Reich's translation:

People like to point out that ancient fairy tales have no author but have remained alive by word-of-mouth handed down from generation to generation. In the nineteenth century, when the river of time threatened to wash away the memory of those stories, two Germans came along and wrote them down. Their names: The brothers Grimm.

*The story of the Summoning of Everyman is such a fairy tale. Throughout the Middle Ages it was told by many people in many ways in many places. In the fifteenth century an unknown Englishman retold it by dividing up the speeches among a few personages who recited them from a platform. The Englishman was followed by a Dutchman and, in due time, by some scholarly Germans who alternately preferred Latin or Greek. Then came Hans Sachs, the shoemaker-poet of Wagner's *Mastersingers of Nuremberg*, with his *Comedy of the Rich Man's Death*.*

Most of those versions are not now among the treasures of living theatre. Instead of occupying a niche in the minds and hearts of all people, they rest on the bookshelves of students and professors. For that reason this writer has tried in all humility to retell the tale which is of all ages and for all humanity. Perhaps it has been done for the last time. Perhaps it will have to be done again by a member of a future generation.

The opening date for *EVERYMAN* is December 6. Performance dates are December 6-7; 10-14; 17-22. Matinee on Thursday, December 19. Curtain: Friday, Saturday and Sunday at 8:30; Tuesday and Thursday at 7:30; and Wednesday at 7:00. Thursday Matinee curtain at 2:00.

GIFT MEMBERSHIPS

Have you considered a Membership in the Art Institute as a Christmas gift for your friends and business associates? It would be a gift that continues to give pleasure and enlightenment throughout the year. Send to the Membership Department your name and the names and addresses of those you wish to receive Memberships by December 18, and they will be sent a Christmas folder bearing your name as the donor. An Annual Membership is \$10 and a Life Membership is \$100. Please make your remittance payable to The Art Institute of Chicago.

—Until the installation of the new galleries, the Oriental Department's exhibition space is severely curtailed. Within the general Oriental galleries, however, a small but comprehensive selection of the arts of the Far East remains on view. The Clarence Buckingham Collection of Japanese Prints is not on view nor available for study purposes during this time, but as soon as the vault and study rooms are moved into the newly remodeled area, it is hoped that the new Clarence Buckingham Print Gallery will be opened to the public at the same time.

—The Print Study Room of the Department of Prints and Drawings will no longer be open on Saturdays and closed on Mondays. The department will be open during the regular hours of the museum offices and study rooms: Monday through Friday, from 9 to 5.

—The Burnham Library of Architecture has closed its reading room, but patrons of the library will be able to call for books and materials to be used in the Ryerson reading room. Burnham Library will remain closed stacks, but the index and catalogue and a few hundred books, as well as Miss Nancy Boone, who remains as reference assistant in charge of Burnham materials, have been moved into Ryerson Library. The large collection of current architectural periodicals is always available in the racks and files of the Ryerson reading room. The library hours are from 9 to 5 Monday through Friday and, during the school year, also from 6 to 9, Monday and Wednesday evenings.

DOROTHY HALLAUER HOFMEESTER

The students, visitors and architects who relied so much on Mrs. Hofmeister's help when they came to the Burnham Library will be saddened to know of her death on August 14. Dorothy Hallauer Hofmeister had been a member of the library staff for twenty-seven years. She had been successively reference assistant in Ryerson Library, head catalogue of books, and assistant in charge of the Burnham Library of Architecture. In her interest and enthusiasm, Mrs. Hofmeister was always ready to go much beyond ordinary assistance in helping the patrons of the library, and her contribution to the study of her special interest, the architecture of the Chicago School, will be greatly missed.

The Art Institute suffered a great loss with the death of Carl O. Schniewind, the Curator of Prints and Drawings since 1940. His death occurred in Florence on August 29. He had been preparing to return to Chicago after a summer spent abroad in search of new works of art for the collections and exhibitions.

Mr. Schniewind was born in New York in 1900. He was educated in Europe at the universities of Switzerland and Germany; he had nearly finished his studies in medicine, when his stronger interest in art convinced him to spend the rest of his life in that field. He received his doctorate at the University of Heidelberg and then came to America to the Brooklyn Museum, where from 1935 to 1940 he was librarian and curator of prints and drawings. In 1940 he was appointed to head the department of prints and drawings at the Art Institute.

Carl Schniewind's rigorous and well-schooled taste developed the department in seventeen years into one of the great collections of prints and drawings in the United States. His eye for quality, his knowledge of period and his conception of the use for which a great public collection is gathered built the museum's collection on such a solid and fruitful plan that it can be expected to develop from his groundwork to the profit of every scholar and amateur.

Drawings of the greatest importance were added to the collection through his efforts: four Rembrandts, a sparkling Fragonard and a rare Watteau. Canaletto, Guardi and Cézanne are represented by some of their finest work. The department built up a very special collection of original sketchbooks of artists that forms a nucleus of documentary material, which will be of enormous value in the study of their work. The sketchbooks of Cézanne and Toulouse-Lautrec in the collection have already been published; still unpublished are those which belonged to Redon, Ensor and Gabriel de Saint-Aubin. An album of drawings by Géricault is another jewel of the collection that came to the museum because of Mr. Schniewind's interest.

The print department of the Art Institute was brought to its fine development as one of the best repositories of the work of 19th century French

prints through Mr. Schniewind's great skill in selection and his judicious advice to the friends of the museum who wished to contribute to this end. Especially complete in fine impressions is the collection of the work of Toulouse-Lautrec and Daumier. His broad connoisseurship, however, did not limit him to one field of interest. He acquired examples of great rarity and importance by the Italian and German schools of the 15th century, and a large number of Rembrandts of the finest quality also came into the collections during his curatorship.

In the field of modern art, he brought in the work of the German Expressionists, the representation of which had been very weak. One of his most successful efforts, and one that will be a lasting memorial

to his patience and acumen, is the collection of Gauguin woodcuts he gathered for the Art Institute, the best collection of these works in existence.

The comprehensive exhibitions held under his direction and the catalogues he prepared for them are remembered as models. The First Century of Printmaking, held in 1941 introduced a standard of critical scholarship that he followed throughout his work. Posada, Printmaker to the Mexican People, held in 1944, revealed the vitality of an artist who had been known only to specialists. In 1952, he chose the best contemporary work from 12 countries for a large exhibition of drawings, and in 1955 he brought from the great collections of France a spectacular group of Masterpieces of French Drawings.



Photograph by Marcel Sternberger

THE SEURAT EXHIBITION

Following the prodigious and reckless genius of Picasso, the Art Institute will turn for its next great exhibition to the work of a great and still not well-enough known nineteenth century French painter, Georges Seurat (1859-1891). Seurat, with Cézanne, Van Gogh and Gauguin was one of the four great Post-Impressionists who created the forms and language of modern painting. Seurat left only a few hundred works when he died at the age of thirty-one; many years of this short life were given to the painting of seven great compositions. Four of these masterpieces of discipline and renunciation will be included in the exhibition. The Circus, painted in his last year, will come from the Louvre. Le Chahut, the fascinating experiment in line, comes from the Kröller-Müller museum in Otterlo; and the Young Woman Powdering Herself from the Courtauld Institute in London.

The Art Institute is particularly fortunate in owning Seurat's second large composition, the celebrated Sunday Afternoon on the Island of La Grande Jatte. The Grande Jatte will be moved to a larger gallery and surrounded by a whole constellation of studies and sketches for it, so that the creative steps in the growth of this complex masterpiece will be amply illustrated.

The Seurat Exhibition, in its size and arrangement, will be the most important showing of this artist's work anywhere in the last fifty years. There will be 150 examples of Seurat's work shown. Twenty other of his paintings have been borrowed from museums and collectors throughout the world. These will include many of the well-known landscapes from American collections. Seventy of Seurat's greatest

drawings will reveal the poetry of form and mass without line that was this artist's great contribution; they will also show the steps by which he refined all the essentials of his style.

Among the drawings shown for the first time in America are some lent by the Seurat family. Many of the other works come from some of the most important private collections in existence today. The Ambassador and Mrs. John Hay Whitney, David Rockefeller and the Princess Marguerite Caetani; Mr. and Mrs. Leigh B. Block, Mr. Walter C. Baker, Mr. and Mrs. Charles Payson, Mr. William A. M. Burden and Mr. Paul Mellon are among the lenders.

With the help of the many lenders, the Art Institute has been able to assemble an exhibition that will remain an important contribution to the understanding of this great French painter. This tribute to the genius of Seurat will be shown in the East Wing Galleries here at the Institute from January 16 through March 7. It will then be seen, in its entirety, at the Museum of Modern Art in New York from March 24 through May 11.

George Seurat, Young Woman Powdering Herself (a portrait of the artist's mistress Madeleine Knobloch). Courtauld Institute, London. Courtesy of Home House Trustees.



EXHIBITIONS

Picasso: 75th Anniversary Exhibition

The exhibition is open weekdays from 9 A.M. to 5 P.M. On Tuesdays it is open from 9 A.M. to 9 P.M. Sundays and Thanksgiving Day from 12 noon to 5 P.M. Admission is free to Members of the Art Institute. The general admission is 50¢, which includes the regular front door charge on Mondays, Tuesdays, Thursdays and Fridays. Children under 18 pay 25¢. The showings of the color film *PICASSO*, the very popular contribution of the Woman's Board of the Art Institute, are held in Fullerton Hall each Tuesday at 12:45 P.M. and each Saturday and Sunday at 1:30 P.M. Admission to the film is free, but Members will be seated before the general public is admitted five minutes before starting time.

East Wing Galleries: Through December 8

Picasso in Photographs

A selection of photographs old and new illustrating the life of the painter: his childhood, his years of hardships and triumphs, his friends and his family. Best of all, the face of Picasso himself, that subject so many photographers have tried to capture.

Gallery 5: Through December 31

Prints by Picasso from the Permanent Collection of the Art Institute

A complement to the Exhibition chosen from the collections of the Department of Prints and Drawings. From *The Frugal Repast* of 1905 to the *Portrait of Jacqueline* done in 1956, the exhibition covers the artist's parallel career in printmaking and shows how his ceaseless invention and power in this field is fully equal to his paintings.

Gallery 11: Through December 31

Prints by Contemporaries Close to Picasso

Gallery 13: Through December 31

Prints by Contemporaries of Picasso with Divergent Viewpoints

In this and the exhibition listed above, a choice of modern prints illustrating how Picasso's pervasive genius has influenced one group of modern artists, while another has continued to ignore it.

Gallery 16: Through December 31

Printmakers of the Netherlands from the Fifteenth Century to Ensor

From the collections of the Print Department, chosen to illustrate the achievements of Dutch printmakers.

Gallery 17: Through December 31

A Selection of Six Masterpieces

Each example from this group chosen as a fine illustration of one of the techniques of printmaking. This selection will be changed monthly, providing the visitor not only with a lesson in the various media, but also showing a standard of quality in each.

Print Study Room: Continuing

Animal Sculpture in Pre-Columbian Art

Illustrated and described more fully in this issue.

Galleries L4-L4A: Through February 2

Seurat—Paintings and Drawings

As described on page 92.

East Wing Galleries: January 16—March 7

Renaissance Jewels from the Collection of Melvin Gutman

A loan exhibition from the collection of Mr. Gutman, the New York collector, installed in a setting designed to bring out all the splendor and intricacy of the gems.

Gallery A-1: Continuing

Fans and Bouquet Holders from the Collection of Mrs. Sawyer Goodman Dewey

The graces and allurements of past fashions: card cases, fans, bouquet holders and other costume accessories from the late 18th and early 19th centuries.

Gallery A-2: Continuing

Bedspreads and Quilts, American, 18th–19th Centuries

Bold and colorful examples of this Early American craft from the Institute's collections.

Gallery A-3: Continuing

English Seventeenth Century Embroidered Wall Panels

A showing of the complete set of Jacobean wall panels, a recent gift to the Textile Department of Mrs. Diego Suarez.

Gallery A-4: Continuing

Figures and Animals in Lace

Human and animal forms changed by the art of the lacemaker into frosty, delicate patterns.

Gallery A-5: Continuing

Art Rental and Sales Gallery—Special Christmas Sale

Starting Monday, December 2 and continuing through Monday, December 23, the Art Rental and Sales Gallery of the Woman's Board of the Art Institute will hold its Special Christmas Sale. Oils, water colors, prints, drawings and small sculpture, all original works by Chicago artists will be sold for prices from \$15 to \$100. Gift certificates starting from \$5 are also available. Gallery hours are from 10:30 to 4:30; for the convenience of visitors, the Gallery will also remain open on Saturdays through the duration of the Sale.

The Thorne Miniature Rooms

The minute perfections of Mrs. James Ward Thorne's miniature rooms, permanently installed in the Department of Decorative Arts, continue to captivate every visitor. They are on view weekdays from 10 to 5 and on Sundays from 12 to 5. There is an admission charge for adults of 25¢; children under 18 are admitted for 15¢. Members of the Art Institute are admitted free. The catalogues of the rooms, one for the American and one for the European Rooms, are on sale at the desk or at the Museum Store. The price is \$1 each.

EDUCATIONAL ACTIVITIES IN
THE ART INSTITUTE
WINTER 1957-1958

FILMS, LECTURES AND
PANEL DISCUSSIONS

FRIDAY EVENING SERIES

6:30 P.M. Free to the Public—Fullerton Hall

THE SEURAT EXHIBITION

January 10 LE CHAHUT AND SEURAT'S LATER STYLE
by Professor A. M. Hammacher, Director of the
Kröller-Müller Museum, Otterlo, The Netherlands

January 17 SEURAT AND THE EVOLUTION OF THE
GRANDE JATTE by Daniel Catton Rich

January 24 SEURAT AND THE ORIGINS OF 20TH CEN-
TURY ABSTRACTION by Sam Hunter, Associate Curator
in the Department of Painting and Sculpture, The
Museum of Modern Art, New York; author of *Modern
French Painting* and the forthcoming *Modern Ameri-
can Painting and Sculpture*

January 31 SEURAT AND HIS CONTEMPORARIES by
John Rewald, author of *A History of Impressionism*
and *Post Impressionism: From Van Gogh to Gauguin*

ART THROUGH TRAVEL

by Dr. Dudley Crafts Watson
and Addis M. Osborne

Sundays, 3:00 P.M. Members, free, non-members, 80¢.

January 5
Seurat's Paris

January 12, 19 by Addis M. Osborne
A Little Tour in France

January 26, February 2
Portraits of Places: Vienna, Zurich, London



Seurat. *Lady with Muff*. Drawing

GALLERY LECTURES

Understanding a work of art is an active process of inquiry, study and perception. Members of the Institute staff and guest instructors can increase your understanding by discussing and sharing aesthetic experiences. Most of the activities listed below have been arranged in series for greater benefit of those who can plan to attend regularly.

ON THE COLLECTIONS Tuesdays, 11:00 A.M.
THE CHANGING DIRECTION OF THE ARTIST'S VIEW

The selective insight of painters and sculptors under varying personal and social situations explored in a series created and presented by members of the Department of Museum Education staff.

November 19 PAINTERS WITH A PERSONAL VISION by
John W. Parker

November 26 IMAGES THAT SERVED SOCIETIES by
Forman H. Onderdonk

December 3 SOMETHING FROM NOTHING: NEW FORMS
FROM DISCARDED OBJECTS by Margaret Dangler

December 10 THE AMERICAN IN AMERICAN ART by
Eleanor Smith

NOW ON VIEW

Fridays, 12:15 P.M. Free to the Public

PICASSO: talks on the Picasso exhibition by the Museum staff, guest lecturers. In the Clubroom

November 15 Joshua Taylor, University of Chicago

November 22 Don Baum, Roosevelt University

December 6 Alan M. Fern, University of Chicago

SEURAT: talks on the Seurat exhibition by the Museum staff, guest lecturers. In the galleries

January 17 Kathleen Blackshear, Professor of Art History, The School of the Art Institute

January 24 **THE DRAWINGS OF SEURAT**, by Richard S. Davis, Director, The Minneapolis Institute of Arts

January 31 **SEURAT AS A SYMBOLIST**, by Daniel Catton Rich

SIDELIGHTS ON SEURAT

A SERIES OF GALLERY LECTURES BY GEORGE BUEHR
The works of Georges Seurat are unique in character and occupy a key position in art history. This series of four lectures will aid in the understanding of Seurat's special contribution and the relation of his work to earlier and later painting. Objects from the permanent collection, chalk talks, and slides will illustrate the lectures.

January 14 **TONE AND SILHOUETTE**
One of Seurat's greatest skills is the reduction of nature to expressive values and shapes. Parallel treatments of this problem in Egypt, the Classical World, the Orient and the West will be discussed and demonstrated.

January 21 **SPACE AND VOLUME**
Seurat said that painting is "the art of hollowing out a canvas." Other great designers in the third dimension—Claude, Poussin, Cézanne, the Cubists, etc.—will be compared and contrasted.

January 28

LIGHT AND COLOR

"Chromo-Luminisme" was Seurat's particular absorption. The relationship of light and color in painting from the Venetians through Delacroix to the present day will be discussed with particular attention to Impressionism and Pointillism.

February 4

DESIGN AND CONTENT

Seurat was a biographer of his time and place, and a composer of universal significance. Other masters have raised the passing show to monumentality—Piero della Francesca, Breugel, Toulouse-Lautrec—and these will be shown. Tendencies in Seurat leading toward abstraction and influencing 20th century attitudes and design will be pointed out.

STUDY AND DISCUSSION CLASSES

The program of study and discussion classes listed below offers to Members and others interested the means to undertake a discriminating study of the arts as represented in the Institute's collection. Classes are informal and emphasize direct experience and discussion under qualified leadership. No specialized background of study is required, and all interested are encouraged to apply.

SEURAT

Mondays 5:45-7:00 P.M.

Five Weeks starting January 20
in the galleries

These discussion groups are organized to make possible intensive study of the works of Seurat brought together in this major exhibition. Sections will be limited to an enrollment of twenty-five persons in order to achieve best results in discussion. The groups will be led by members of the Museum Education staff and guest authorities. Members free, non-members \$5.00 tuition. Applications for admission must be made in person or in writing to the Department of Museum Education and will be accepted as received.

STUDIO, DRAWING AND PAINTING ACTIVITIES FOR MEMBERS

ADULT SKETCH CLASSES

Tuesdays, 5:45 P.M. under the direction of Addis M. Osborne in Fullerton Hall, except for December 17, 24, 31

Fridays, 10:00 A.M. under the direction of Jasper San Fratello, in Fullerton Hall, except for December 20, 27, and January 3

EVENTS FOR CHILDREN

Raymond Fund classes for children of Members, ages 6-16, in Fullerton Hall, under the direction of Addis M. Osborne. No registration required

DRAWING DEMONSTRATION AND SLIDES

Saturdays, 11:30 A.M.

November 16-December 7

SPECIAL JANUARY-FEBRUARY SKETCH CLASS

Saturdays, 10:30 A.M.

January 11, 18, 25

February 2, 9, 16

Materials available at the door

The Nativity. Engraving by Martin Schongauer



MUSIC

GALLERY AND FULLERTON HALL CONCERTS

The Chicago Chamber Orchestra
Dieter Kober, Conductor

FREE CONCERTS

November 19 8:15 P.M. Fullerton Hall
French and Spanish music presented as a complement to the Picasso exhibition will include works by Lully, Domenico Scarlatti and Jacques Ibert.

December 15 3:30 P.M. In the galleries
Christmas music by Corelli, Vivaldi, Bach.

January 26 3:30 P.M. In the galleries
French music complementing the Seurat exhibition: works by Rameau, Saint-Saens, Gossec and Ravel.

SPECIAL MUSICAL PROGRAMS

The Chicago Chamber Orchestra and guest artists in a series of musical events in Fullerton Hall. Admission is charged for these events. Members will receive 20% discount from admissions listed. Tickets are available from the Department of Museum Education or at the door.

December 8 8:15 P.M.
Guest artists: Aksel Schjtz, baritone; Dorothy Lane, harpsichord; Walfrid Kujala, flute.

Music by Bach, Corelli, Mueller and Buxtehude.
Admission \$1.50, \$2.50, \$3.50. Students \$1

January 12 8:15 P.M.
Guest artists: Rudolph Ganz, guest conductor; Esther LaBerge, mezzo-soprano; Doriss Briggs, harpist.

Works by Rudolph Ganz, Hindemith, Handel and Ravel. Admission \$1.50, \$2.50, \$3.50. Students \$1

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a merry christmas
and a happy
new year



*Toulouse-Lautrec lithograph (Carter H. Harrison Fund),
made in 1896 for May Belfort's Christmas party.*

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